# TRIBAL ART SOCIETY

Friday
August 1st
2025

ONLINE CATALOGUE LXXXXX

# AUGUST ISSUE

## WHO WE ARE

The Tribal Art Society features an online catalogue every month listing quality works of Tribal art that have been thoroughly vetted by our select members, who are the in-house experts.

By bringing together a group of trusted dealers specializing in Tribal art, our platform offers a unique collection of works of art that collectors will not find anywhere else online. To ensure the highest standards, gallery membership is by invitation only and determined by a selection committee.

/TribalArtSociety

**Cover Image:** Iatmul head ornament. Presented by Anthony J.P. Meyer on p. 46

# AUGUST ARTWORKS

Pieces are published and changed each month. The objects are presented with a full description and corresponding dealer's contact information. Unlike auction sites or other platforms, we empower collectors to interact directly with the member dealers for enquiries and purchases by clicking on the e-mail adress.

In order to guarantee the quality of pieces available in the catalogues, objects are systematically validated by all our select mebers, who are the in-house experts. Collectors are therefore encouraged to decide and buy with complete confidence. In addition to this, the Tribal Art Society proposes a seven-day full money back return policy should the buyer not feel totally satisfied with a purchase.

Feel free to ask the price if the artwork is listed with a price on request.

# 01

## AYMARA FIGURES

Fine Matrimonial Belt with anthro and zoomorphic figures, Wak'a Aymara
Pacajes, Bolivia
1925
Alpaca; complimentary warp weave, interlaced warp fringe
87,3 cm x 8,9 cm
Provenance:
Ellen Werner, former DeYoung AOA Curator
Price: 600 USD

**OBJECT PRESENTED BY:**
Thomas Murray
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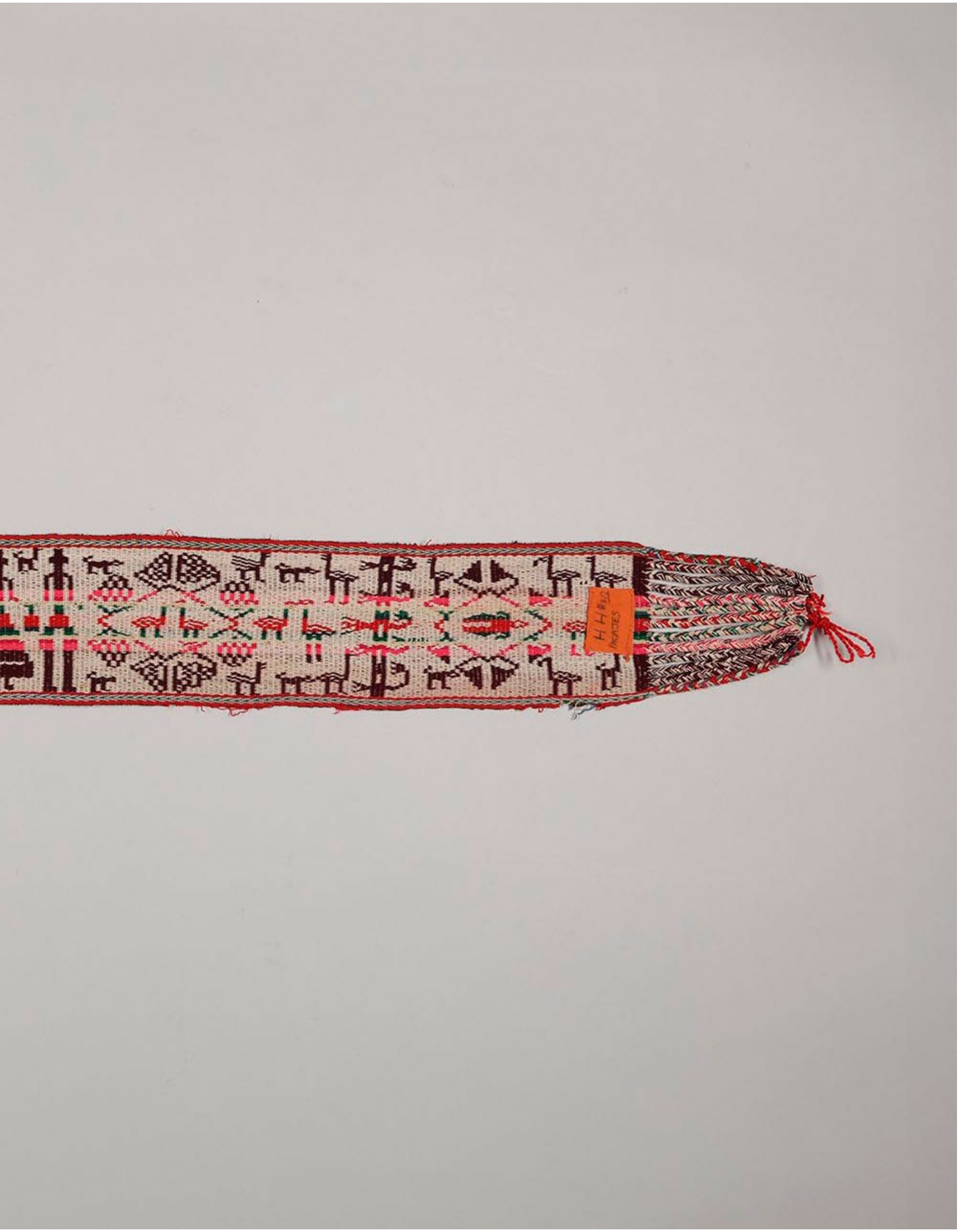

# 02

## BAULE FIGURE

Blolo Bla Figure
Baule
Ivory Coast
Ca. 19th century
Height: 32,4 cm
Provenance:
Inventory number in red on base
Private N.J. collection
Baltimore Museum of Art, BMA 1989.125.
Price on request

Old hard wood figure of a female spirit spouse, with strong thick legs, even rows of scarification on the back, abdomen, neck, and cheeks. Her arms pressed to sides, long hanging breasts, face with serene expression, and finely engraved coiffure in sagittal crest form with a small loophole at nape. Surface worn from handling and usage, some minor worm.

Catalogue wear on interior side of legs. Mellow brown-black patina.

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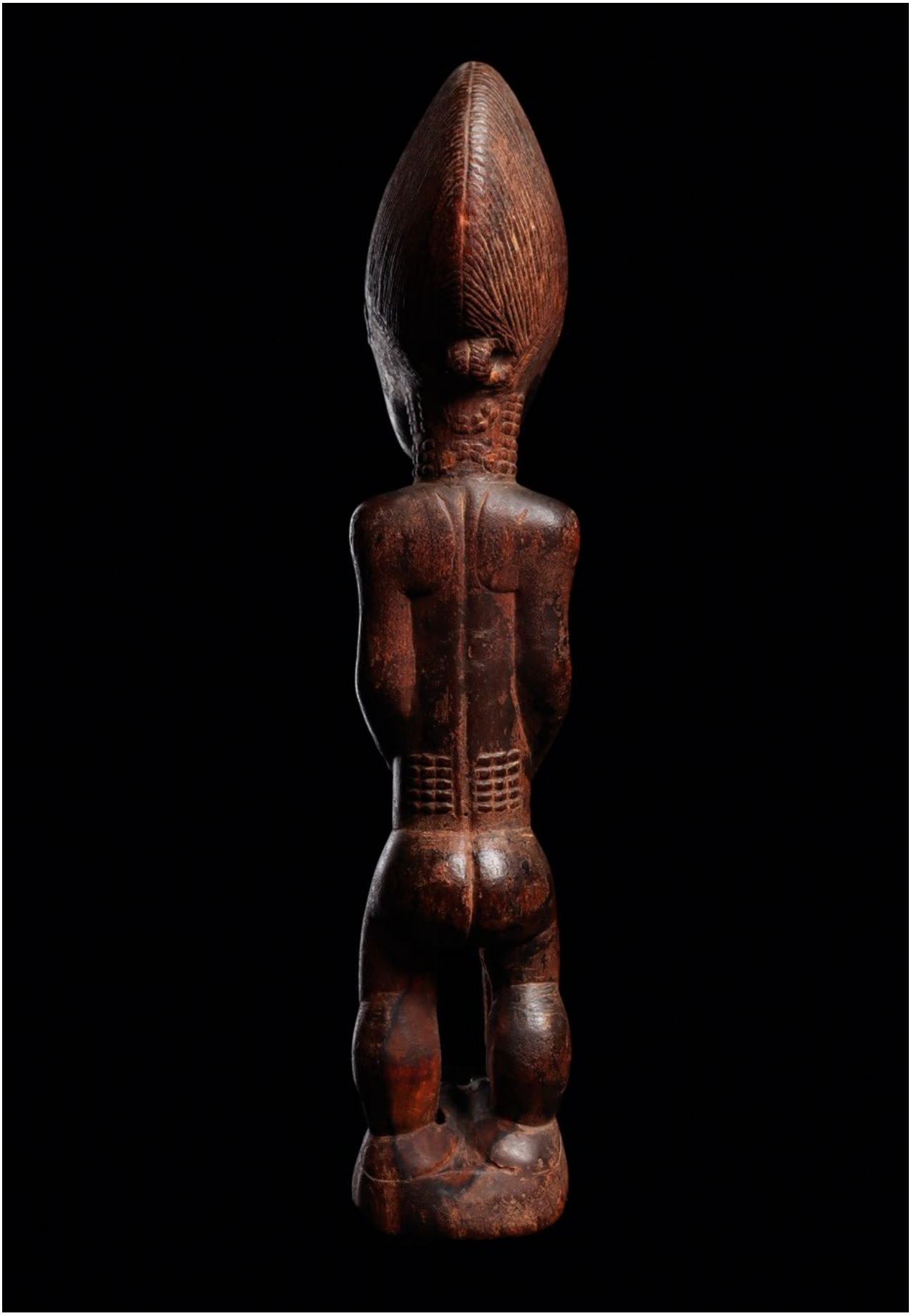

# 03

## BENIN SCULPTURE

Fetish sculpture
Fon
Benin
Early 20th century
Wood, iron, glass, leather and fibers
Height: 35,5 cm
Provenance:
Private collection, United Kingdom
(acquired by descendance)
Price: 2.500 euros

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# 04

## BOLIVIAN DANCE ORNAMENT

A Fine Dance Ornament with Heraldic Emblems - *Chakana*
Department of Law Paz, Province of Camacho, Bolivia
18th to 19th century
Aymara Feather Mosaic Lichiwayu.
Tropical bird feathers, wood slat, cotton twine, glue
Mount: 35,5 cm (h.) x 79 cm (w.)
Feather Area: 24 cm (h.) x 68 cm (w.)
Provenance:
South American collection
Private USA collection formed in South America around 45 years ago
Private collection
Price on request

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# 05

## CUBEO MASK

Takü dance mask
Cubeo people
Colombia or Brazil
Painted barkcloth on a wood frame
Height: 155 cm x 41 cm
Provenance:
Erik Berlin, Sweden, collected before 1967
Price on request

Full body Takü masks were worn by men during the weeping ceremony, ónyo, held approximately a year after the death of the individual being mourned. The masks came alive as they were danced, creating a link between the ancestral world and the earthly realm.

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# 06

## DAYAK AMULETS

A pair of monkey skull amulets
Dayak
Borneo
Late 19th/early 20th century
Height: 12 cm
Provenance:
Private collection, Flanders
Price on request

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# 07

## EJAGHAM MASK

Janus helmet mask
Ejagham
Nigeria
Wood, animal skin, mirrors
Height: 35,5 cm
Provenance:
Monika Wengraf
Gallery Lenny Kahan, New York, USA
Private collection, UK
Zemanek-Münster, Würzburg,
Germany, 17 September 2011. Lot 291
Price on request

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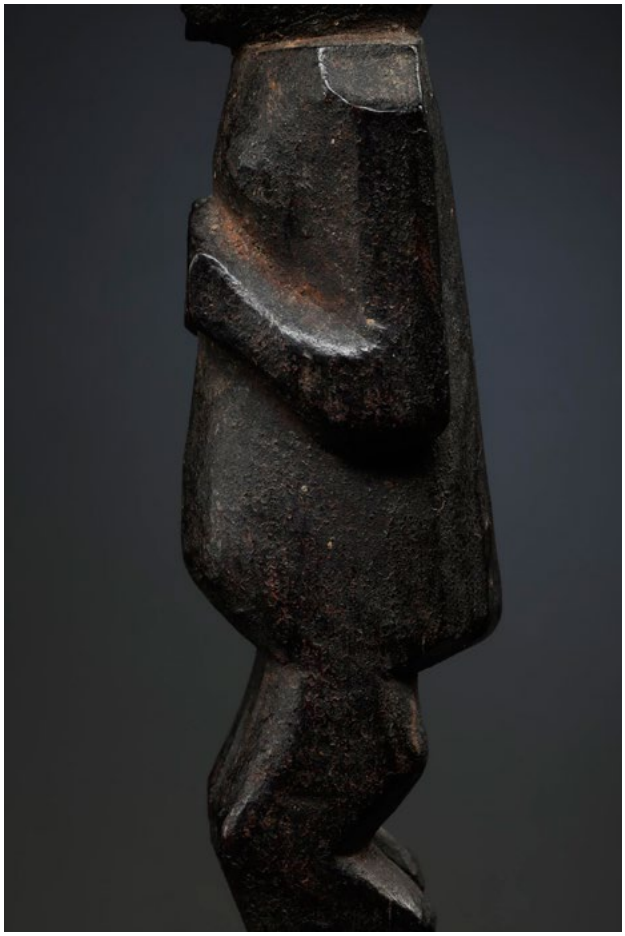
# 08

## EMBERA STICK

Shaman's Stick
Embera
Choco, Colombia
19th to early 20th century
Wood
Height: 55,8 cm (stick)
8,9 cm (figure)
Price: 3.500 USD



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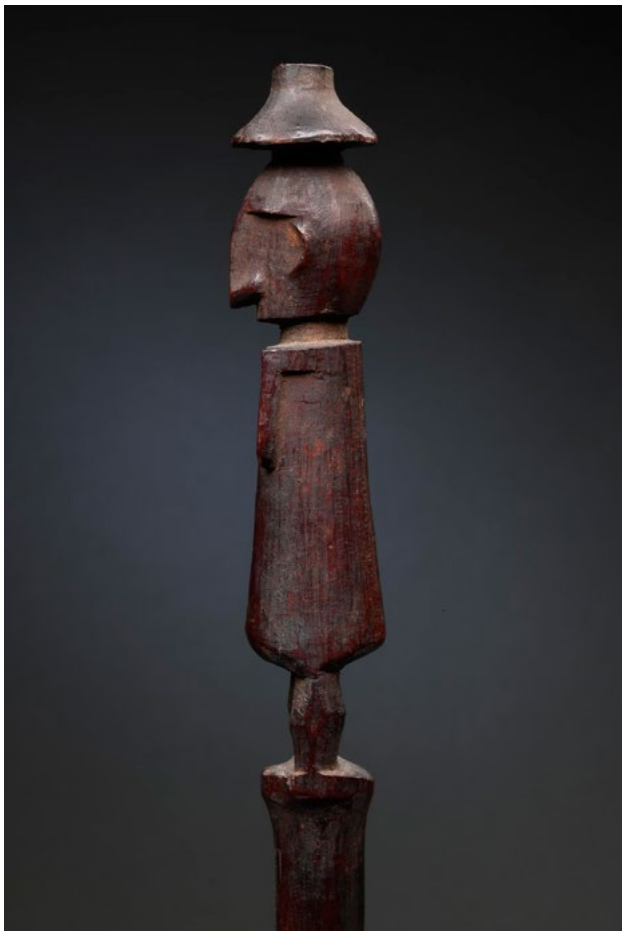
# 09

## EMBERA STICK

Shaman's Stick
Embera
Choco, Colombia
19th to early 20th century
Wood
Height: 44,5 cm (stick)
10 cm (figure)
Price: 3.500 USD

The Embera are the third largest indigenous group in Colombia.

The live in the rainforest and preserve much of their ancient culture and animistic beliefs.



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# 10

## GUERE MASK

Mask *kaogle*
Guere
Ivory Coast
Early 20th century
Wood, metal and animal fur
Height: 28 cm
Provenance:
Max Rouayroux, France. (acquired in the 1960's in Ivory Coast).
Thence by descendance
Price on request

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# 11

## IATMUL HEADDRESS ORNAMENT

Mask ornament
Iatmul Region, Middle Sepik, P.N.G., Melanesia
19/20th century
Rattan, wood and traces of pigments with a fine patina of age and wear. The cassowary bone prongs are missing and the stem is consolidated.
22 cm x 35 cm
Provenance :
Collected during the La Korrigane expedition (1934/1936).
Collection Océanienne du Voyage de la Korrigane, Hôtel Drouot-Paris, Maurice & Philippe Rheims - auctioneers, Jean Roudillon - expert, 4th & 5th December 1961, no lot number (end of sale boxes)
Pierre Robin 1988 (see invoice and labels)
Paul & Jacqueline Duchein, Montauban
Lot 199, Giquello & Associés, Paris — 27 sept. 2024 : Collection Paul et Jacqueline Duchein, Partie 2: Tableaux Modernes, Objets de Curiosité (wrong dimensions)
Price on request

**OBJECT PRESENTED BY:**
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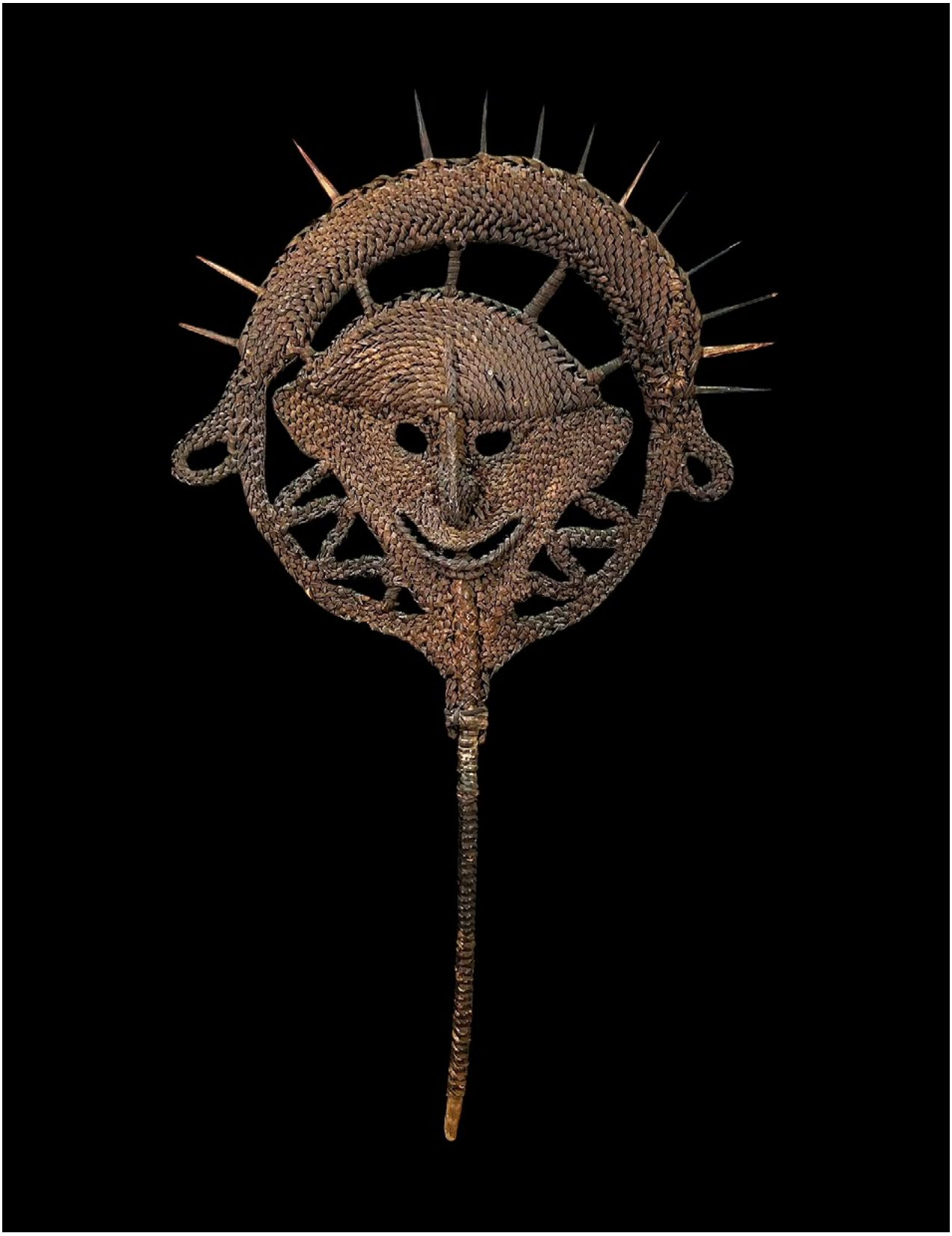
Exceptional headdress ornament composed of a basketry, double ancestor face in Janus woven in high relief. The expressive and smiling faces are topped by a corolla bristling with spikes. A long, flexible rod supports the whole.

*An added ornamentation worn as part of the decorative elements of the ""mwai"" masks (Photograph PP0028983 taken by Charles van der Broek d'Obrenan, of the Korrigane Expedition in 1935) and dancers presented at ""midjangu"" ceremonies, the second funerals of important men (Bateson 1971, pl. XXIB; Coiffier 1994). Planted in pairs or as singular object into the rattan structure with the double cassowary bone needles, the crest has an ability to swing back and forth which, in addition to its plasticity, seems to be one of its main aesthetic qualities. This swaying seems to play an essential role in the representation of life for the funerary dancers and the presence of invisible spiritual entities. They are usually made from the tender root of Alstonia spathulata (Coiffier 1994:673).*



# 12

## KACHINA DOLL

*Katsina* doll
Carved by Hopi Chief. Wilson Tawaquaptewa, Oraibi (1873-1960)
Hopi, Arizona, USA
Circa 1930s
Carved wood (cottonwood), pigments
Height: 37 cm
Provenance:
Barry Walsh, USA
Galerie Flak, Paris
Private collection, Luxembourg, acquired from the above
Price on request

Kachina dolls (or Katsinam) represent spirits or deities from the pantheon of the Pueblo peoples of the American Southwest. Given to children, they served as educational tools, helping the younger generations become familiar with the spiritual world while transmitting the foundational myths upon which their society is built.

This Katsina doll was carved by renowned Hopi artist Wilson Tawaquaptewa (1873–1960).

Chief of Oraibi, Tawaquaptewa was both a prominent spiritual and political leader of the Hopi people. He is celebrated today as one of the most exceptional Katsina doll carvers. The color palette and iconography of this figure are characteristic of his unique artistic style.

For further insight into Wilson Tawaquaptewa's role and legacy in Hopi art and culture, see the recent publication *Katsina Calling (L'Appel des Kachinas)*, released in 2024, which includes a dedicated chapter on this master carver.

This Hopi Katsina doll from Arizona is part of our selection of ancient Native American Art, currently on view at our Pop-up exhibition in Aix-en-Provence through August 22nd.

To schedule your private visit, feel free to email us at julien@galerieflak.com

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# 13

## KANAK NECKLACE

A high value currency necklace composed of 135 carved and polished green ouenite beads and a skein of coconut fiber and flyingfox fur hair cord
Kanak
Isle of Ouen, New Caledonia
19th century
Very fine patina of use and age
Length: 65 cm
Provenance:
Mr. Maréchal, of the mounted gendarmerie in the Pouébo sector of New Caledonia. The necklace was given to him by a chief in the 1950s according to his descendants.
Lot 200, Saint-Pair-sur-Mer Auction House, 24 October 2024
Price on request

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Most of the green-stone that is cut, polished and exchanged in New Caledonia are varieties of Serpentine (or serpentinite), resulting from the alteration of peridotites, of which the New Caledonian subsoil is rich and are not jade (nephrite). The stone from the island of Ouen took the name *Ouenite*. Serpentine beaded necklaces, called *caawe* in the Nemi language (Hoot Ma Whaap custom area), tied to a skein of coconut fiber and flyingfox fur, were among the most prestigious riches, held by the wives and daughters of chiefs. The coconut fiber and flyingfox fur skein (called *hîjuk*), an animal respected by the Kanak, was also an important currency in itself, the longer the skein, the greater its value.

Ref.: https://museenouvellecaledonie.gouv.nc/expositions/les-objets-du-mois/colliers-de-jade-kanak

# 14

## KAUI POUNDER

A very fine small *pohaku ku'I poi* or pounder for crushing taro into the pudding called poi
Kaui Island, Hawaiian Archipelago, Polynesia
18th/19th century or earlier
Fine grained dark grey basalt
18,5 cm x 12 cm
Provenance:
Herb Ritts (photographer), Hawaii, with painted inscription, circa 1988/1990
Daniel Blau collection, Munich
Price on request

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Historically, the act of pounding poi on a poi board was a common sight throughout Hawai i. The following quote describes a typical scene of poi making in the densely populated area of Lahaina, Maui, prior to the arrival of westerners to the islands:

*« E ike mau ia ana malalo o na lau laau, iloko o kekahi wahi kuono malumalu, na papa koa ku'i poi a me na pohaku oia hana, a e ike mau ia ana no hoi ke kino puipui a me na lima oolea o ke kanaka Hawaii, e kui ana i na kalo ono, e hoehoene ana ke pohapoha o ka pohaku kui ai a ke kanaka. »*

*« It was a common sight to see under the trees, in some shaded nooks, poi boards made of koa wood and poi pounders used in that activity; it was also common to see the stout bodies and strong hands of Hawaiians pounding delicious taro, accompanied by the delightful smacking sound from people's poi pounders. »*

One of the most ubiquitous Hawaiian objects found in museums and private collections worldwide is the humble poi pounder, known in the Hawaiian language as pōhaku ku i  ai or pōhaku ku i poi. Ranging in size, color, and texture, they are carved from  alā (dense waterworn basalt) found on beaches, streams, and in rivers into elegant utilitarian tools. Paired with a papa ku i  ai (poi-pounding board), the poi pounder is used in pounding kalo (taro, Colocasia esculenta) and other starchy vegetables such as  ulu (breadfruit, Artocarpus altilis) and  uala (sweet potato, Ipomoea batatas) with water into a nutritious sticky paste called poi. Kalo is the primary staple crop of Kanaka  Ōiwi (Native Hawaiians) and is considered to be a manifestation of Hāloanakalaukapalili, a premature child born to Wākea and Ho ohōkūkalani whose earthly remains became the first taro plant. Their second child, also named Hāloa, is considered to be the progenitor of Kanaka  Ōiwi. [2] Thus, kalo is regarded as an ancestor by many. The pōhaku ku i  ai, the primary instrument used in creating poi, is imbued with deep significance for Kanaka  Ōiwi, representing a classic example of the union of functionality, form, and symbolism in Hawaiian art and design.

# 15

## KUBA CLYSTERS

Group of 3 clysters
Kuba-Kete
D.R.of the Congo
Market debut: 2025
Medium: Wood
Height: 10,5, 17, and 20 cm
Provenance:
Acquired: 1956 in situ
Collection No: K-37 / 142-36 / 117-53
Boris Kegel-Konietzko
Historic photo: available
Price: 2.000 euros

**OBJECT PRESENTED BY:**

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W.: www.kkd-gallery.com

# 16

## KULANGO AMULET

Small amulet for personal protection
Kulango
Ivory coast
Gold
Height: 2 cm
Provenace:
Maine Durieu, Paris
Publication:
B. Goy, M Itzikovitz, Bronzes d'Atrique, de la Volta au Bandama, 2012, p. 51. F. Neyt, Trésors de Côte d'Ivoire, 2014, p. 279, fig. 202.
Price on request

Often small in size, metal objects invite us to come closer, to look more closely, to touch these materials whose patinas have been softened by time... It's a strange and mysterious world, full of invention, freedom and subtle detail. Since the first millennium AD, metals (copper, iron, gold, alloys), whether native or imported, have been used to make utilitarian objects and ornaments, as well as objects linked to power, divination and religion." Maine Durieu A miniature of intriguing beauty, suggesting meticulous observation, the gaze contemplates in detail, and if in every respect it corresponds to the iconography of Koulango pendants, the great majority of which are made of bronze, it stands out from the classic corpus by the material of which it is made and adorned, in gold, these models are of great rarity. The first referenced example was reproduced on a plate dating from 1756 amidst Egyptian antiquities See Max Itzikovitz's article in Arts d'Afrique No. 16 (1975, pp. 8-11).

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# 17

## LEGA MASK

Muminia Mask of the Lega-Muzimu
Lega-Muzimu
Maniema, D.R. of the Congo
Market debut: 2025
Wood, kaoli
Height: 25 cm
Provenance:
Acquired 1959 in situ
Lore Kegel, Boris Kegel-Konietzko
Collection No.: 216-25
Price: 2.600 euros

Reddish-toned mask of the Muminia type, originating from the Lega-Muzimu context in present-day Maniema, Democratic Republic of Congo. Concave, heart-shaped framing of eyes, nose, and mouth. Quiet yet compelling presence.

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# 18

## LOBI SCULPTURE

*Lumbr* sculpture
Lobi
Burkina Faso
Early 20th century
Wood
Height: 26 cm
Provenance:
J.P. Delcourt, France
G.F. Scanzi (1936-2017), Italy
Publications:
Scanzi, Giovanni F. *L'art traditionnel Lobi*. Bergamo: Ed. Milanos, 1993, p. 329, n°274
Price: 3.000 euros

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# 19

## LOVALE/LWENA THUMB PIANO

Lamellaphone / Thumb piano
Lovale/Lwena
Angola
Wood, metal
Provenance:
Marc Leo Felix, Belgium, FX91563
Private NC. collection, acquired from
Marc Leo Felix, 1991
Price on request

Carved wood rectangular instrument, used by court musicians, with five metal tongue keys secured with metal wire and support. The front of the board is engraved with a mask of an elderly face, having large bean shape eyes and short beard, against a geometric background. Row of metal beads attached to edge. Dark warm brown patina, burnished on back showing much age and prolonged field use. Light surface wear. Inventory number written in white on back. Felix writes, "This very old sanza (cisanji ca lungandu) is from the border of Angola and Zaire from an area where the Lovale, Lwena and Lunda people meet. This one is most probably Lovale because of the shape of the eyes of the mask, which resembles those made by these people.

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# 20

## MAMA MASK

*Mangam* Mask
Mama
Benue River Valley, Nigeria
First half of 20th century
Provenance:
Belgian collection.
Joaquin Pecci
Berry de Bruijn
Louis Nierijnck
Price

SOLD

This horizontal mask was used by the Rindre people, sub-tribe Mama, during masquerades involving rites of passage. Representing the bushcow.

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# 21

## MUMUYE FIGURE

*Lagana* figure
Mumuye
Benue Valley, N.E. Nigeria
First half of 20th century
Height: 49 cm
Provenance:
Harrie Heinemans, Eindhoven
Lucien v.d. Velde, Antwerpen
Jo de Buck, Brussels
US collection
Price

SOLD

These figures were used by spiritual leaders (such as shamans and diviners) to communicate with the invisible world. They were used for protection, healing and initiation rituals. Characteristic for their highly abstract artistic style.

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# 22

## NDEBELE POT

A very rare sculptural pot
Ndebele
Zimbabwe,Southern Africa
19th century
Height: 30 cm
Price

SOLD

For a similar example see "Art and ambiguity" ISBN 1-87436-04-3 page 174. Illustration 497 and another can be found in the British Museum, museum number Af1921,1028.9.a-b. One foot has been repaired.

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# 23

## PAPUAN FIGURE

Standing Figure
Upper Ramu River region, P.N.G.
19th century
Height: 35,6 cm
Provenance:
Old American collection
Price on request

Balanced on slightly bent legs, this figure emanates strength. Its surface is adorned with a richly encrusted patina, untouched by time. A notable feature is its pierced nose, flanked by oval eyes and a grin that's both intimidating and enigmatic. The original red pigment still clings to much of its surface, enhancing its appeal.

Additionally, underneath the base lies an old Sotheby's New York label.

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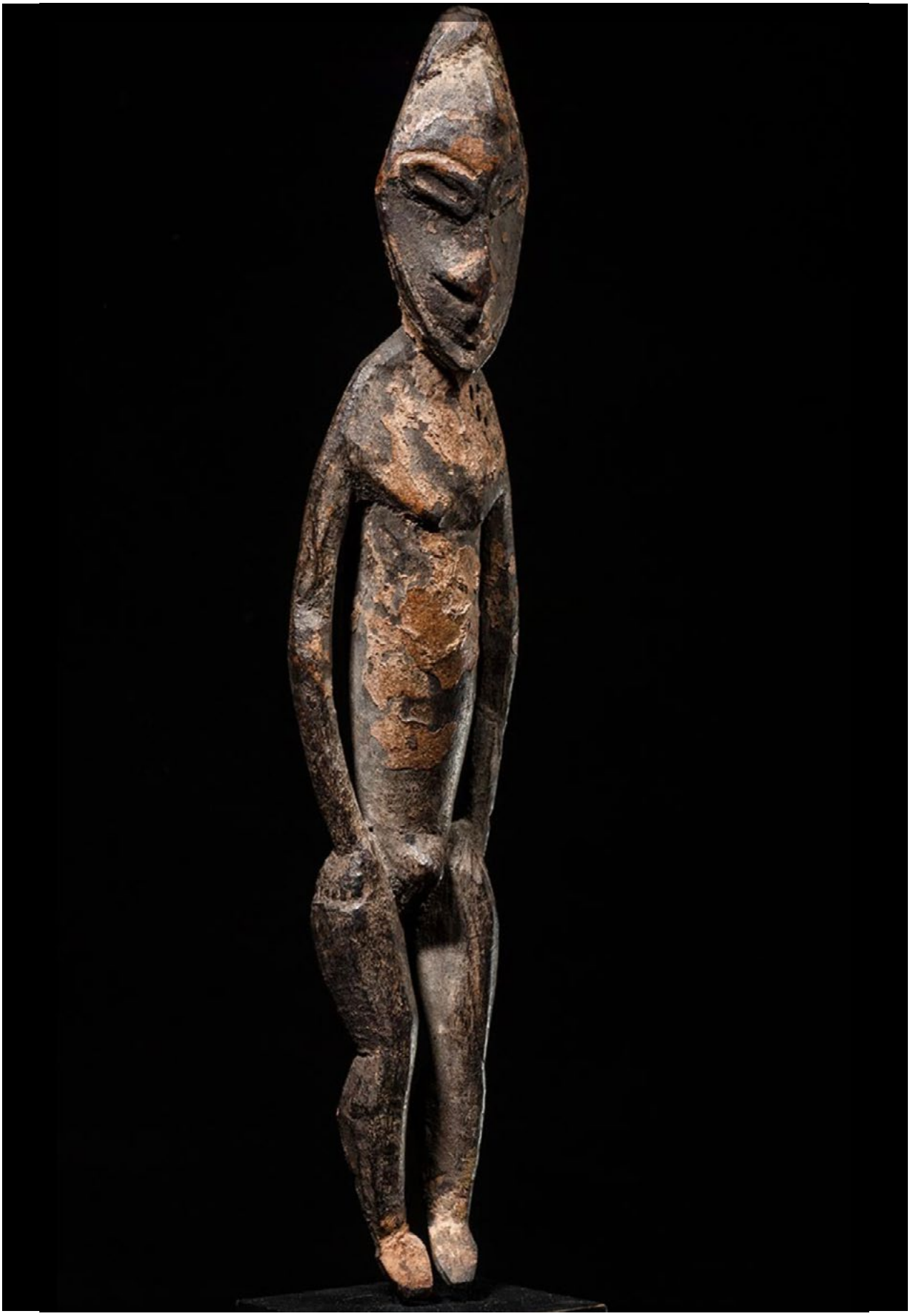

# 24

## PHANTOM SHIELD

Phantom war shield
Wahgi Valley, Highlands, P.N.G.
Second half of the 20th century
Height: 157 cm
Carved wood, pigments and rattan
Provenance:
Collected by Chris Boylan in Banz, Mount Hagen, 1999
Hubert Langmann, Austria
Publication:
« The Man Who Cannot Die » – pl. F2, p. 197
**TAS exclusive price:**

ON HOLD

This Papuan war shield with a painted depiction of "The Phantom" comics superhero is a great example of cross-cultural influences in the Highlands of Papua New Guinea.
Warfare has been at the center of Highlands life since immemorial times. The shield has always been considered an extension of the warrior himself.

When warfare was expected, warriors repainted their shields to ensure that the colors shone brilliantly against the sun to dazzle and threaten the opposing side. In the western Pacific, shields bore the name of warriors, and possessed a life force, or spirit, that connected them to their ancestors.

As stated by the Museum of New Zealand Te Papa Tongarewa, from the 1980s – 1990s the Phantom re-emerged on Highlands battle shields during a revival of inter-tribal fighting. In this period, the Wahgi people revived and repainted old battle shields with new designs that transformed the shields into communicative forms. By incorporating the image of the Phantom on a shield, warriors hoped to capture some his symbolic power and incite fear amongst their opponents. The Phantom, an immortal superhero carrying firearms and wearing a skull symbol on his belt was indeed seen as an inspiring and projective figure for Papua New Guinea warriors.

This Phantom shield from Papua New Guinea is part of our current selection of ancient Oceanic Art, on view at our Pop-up exhibition in Aix-en-Provence through August 22nd.
To schedule your private visit, feel free to email us at julien@galerieflak.com

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PHANTOM

# 25

## SONGYE FIGURE

*Nkisi* power figure
Songye
D.R.of the Congo
19th century or early 20th century
Carved wood and metal
Height: 12 cm
Provenance:
Karel Plasmans, Belgium
Guilhem Montagut, Barcelona
**TAS summer price:** 4.500 euros

The Songye reside in the southeast of the Democratic Republic of the Congo, near the Lomami River in Central Africa. The political organization of the Songye is centered around the personality of their chief, a holy, benevolent figure endowed with magical-religious power. Secret societies also ensure social, political and religious stability.

Fetishes, amulets (boanga or nganga) and power figures (nkishi) are omnipresent among the Songye. These ritual figures are said to bring wealth, fertility and success. They also serve as a form of protection against hostile forces, such as lightning or diseases. The antelope horn at the top of the head of the carved figure was the receptacle for the « medicine », transmitting strength and magical power to its owner.

This Songye figure from the Democratic Republic of the Congo is part of our current selection of ancient African Art, on view at our Pop-up exhibition in Aix-en-Provence through August 22nd.
To schedule your private visit, feel free to email us at julien@galerieflak.com

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# 26

## SUKU CUP

Cup
Suku
D.R. of the Congo
19th/20th century
Wood, 11 cm
Market debut: 2025
Provenance:
Hans Himmelheber 1933
Lore Kegel, Boris Kegel-Konietzko
Collection no.: Ya-20
Price on request

Refined drinking vessel of the Suku with softly curved rims tapering into two opposite points — an almost symmetrical shape. Incised fan-shaped motif on both sides centered on a raised point. Dark brown surface with a gentle sheen; thin-walled, well-proportioned form. Early documented example collected by Hans Himmelheber in 1933. Historic photo available.

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# 27

## TSONGA STAFF

Staff
Tsonga
South Africa
Length: 113 cm
Provenance:
U.K. collection
Price on request

An exceptional staff with the finial carved as a colonial soldier. There is an applied cross to the hat and tiny metal pins have been used to simulate buttons. It is probably depicting a mounted British police officer from around 1900. There is some loss to his rifle.

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# 28

## *TUNTUN*

*Tuntun*
Dayak
Sarawak, Borneo, Indonesia
19 / 20th century
Wild-pig trap
Provenance:
Jean-Claud Bellier. (1931 – 2021), from a group of 9 tuntun sold with Sotheby's, Nov. 23, 2021, lot no. 69
Philipp Konzett, Vienna
Price on request

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# 29

## YORUBA MASK

Gelede mask wearing headwrap
Yoruba
Nigeria
Wood
Provenance:
New York collection
Marchelle and Richard F. Badalucco, New York, USA
Acquired from Parke-Bernet Galleries, New York, USA. Sale # 2490, 3.12.1966, lot # 46
Price on request

Finely carved helmet mask in the form of expressive face with heavy-lidded and wide-set eyes, scarification on forehead and cheeks, and crowned with a wide symmetrical wrap. Projection in center may have once supported a platform for carved scene, age cracks. Deep warm brown patina with areas of blackened pigment.

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# 30

## ZULU PANEL

Front panel
Ntizenyanga Qwabe kaQomentaba
Zulu
South Africa
78 cm x 28 cm
Price

SOLD

The decorated front panel of a rack *umfanekiso* used for storing basketry mats. Two panels by the same hand have been published, one in "Art And Ambiguity" and the other in "both valuable and curios" The panel offered here is larger and more complex than both of them. This panel is probably from the first half of Qwabe's career, dating to the inter-war period.

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